PELPUP NEWS

WINTER EDITION 1966 Number 12

Produced by PELPOP

Pelham PUPPETS

Marlborough, Wiltshire

New Rod Puppets — Mr. Rusty, Florence and Dougal of the Magic Roundabout

By Permission of B.B.C. T.V.

Letter from 'Pelpop'

THE PELPUP CLUB,
PELHAM PUPPETS,
MARLBOROUGH,
DECEMBER, 1966

Dear Pelpups,

Happy Christmas to Everyone! May your puppet shows be bigger and better than ever.

To those members who have recently joined and are new to the art of handling puppets I want to say this word — please look on your puppet as an actor and not just a toy. One person with one or two puppets cannot do a great deal, but if you are lucky enough to have friends living near who have puppets I would suggest you get together and form a group. With puppets pooled and combined efforts, you are well on the road to successful puppeteering. If you want help in locating nearby members just let me know and I can run a special list of names and addresses of members wishing to form groups.

First prize in the play-writing competition goes to David Gething for his "Absent-Minded Cat" (prize two puppets). What I like about this play is the basic idea because you could use almost any of your puppets, you will see what I mean when you read it. Second prize goes to Michael Kimber for his "It's an Ostrich's Life". An ostrich is a useful puppet because it is really quite cheap (just over 10/-) and yet it has wonderful action.

As I still get so many entries for the photographic competition I will keep it in as a regular competition. I am giving Jane Pasimeni of Pennsylvania, U.S.A. first prize because, although her picture is not the sharpest, it has the most action to it (prize two puppets, not over SM. price). Second prize (one puppet) to Robert Warans, and I am showing one by John Batt and another by Garry Watkinson as they are good.

PLEASE SEND MY NEXT MAGAZINE I ENCLOSE P.O. FOR

~~2/6~~ for two Copies

10/- for 5 year Subscription

Delete not applicable

Date 5·4·1967

NAME HELEN. LARKINS.

ADDRESS 23 GOLDIESLIE R.D.

SUTTON COLDFIELD.

WARWICKSHIRE.

I would like to introduce Mr. Rusty, Florence and Dougal. They are illustrated on page 2. You will see they have no strings and they are not glove puppets, so what else can they be but Rod Puppets! Their price is 40/6d. each. This style of puppet is becoming very popular on the Continent, in fact 90% of the Amateur and Professional shows on the Continent feature rod puppets. In a great many cases rod and string puppets work together — of course the stage has to be specially constructed. Even for those who have only a stage for string puppets a rod puppet like Mr. Rusty or Dougal would be very useful as a Compère, he could bob up at the side of the stage and announce the next act and keep the audience amused while the stage is being set. Dougal is particularly handsome as he is made from long-haired Scandinavian sheepskin.

I asked Jane Phillips to let me have a report on her trip to Munich last Summer to the world-famous puppet festival with her talented team of teenagers. I regret it came in too late for the last magazine, so I am putting it in now because it ties up with my introduction of rod puppets.

Now for a few "Pleases". When you write to me with your change of address, *please* show your old address too, it is most important. Always write your name and address on your plays and not on a separate piece of paper, or on an accompanying letter.

I am including another play by David Sinclair and reminding you we can run off tapes of this play for 12/6 each if you are interested.

Good Luck to the many groups that are already forming, let me know your progress. May 1967 be a Happy Puppet Year for All.

Yours puppetually,

Pelham

For the benefit of new members, the subscription of 2s. 6d. entitles you to a badge and a year's subscription to the magazine — i.e., two magazines, one on joining, that is the current copy, and the next issue. They come out July/August and December. If you do not renew you are still a member but you will not receive a magazine.

If you join for five years you will receive ten copies in all.

If on receiving this magazine it is your second copy and you want to continue receiving magazines please renew your subscription on this form as soon as possible.

Subscription for U.S.A. and Canada to cover extra postage:—

1 year 50 cents

5 years $2

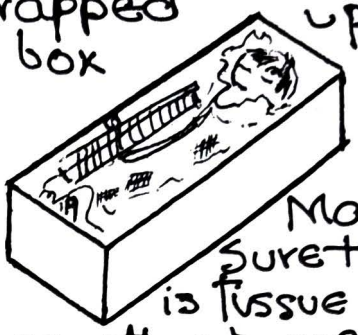
DO'S & DON'TS

Do, hang him up on the wall or in a cupboard. That is what the hook is for on the control.

Don't hold your puppet like this

or she will soon be in a tangle.

This is the best place to keep your puppet, neatly wrapped up in box



Make sure there is tissue between the puppet & the control.

Not a good place – his strings will slide off top of chair or he will slip through gap at back of chair.

Now you are in trouble.

"Oh, I am so miserable"

NEVER put your puppet down in a heap like this.

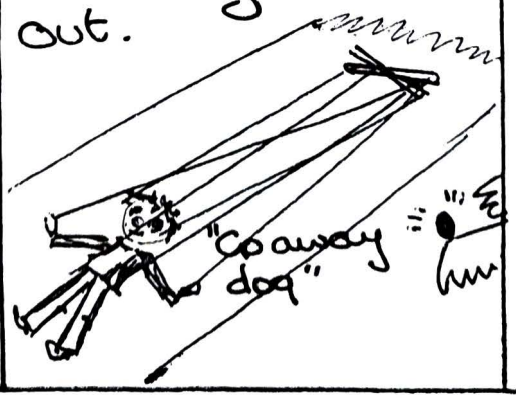
Quite a good place for a short time

"Ooh, a nice wee place to have a drop"

but dont leave him there for someone else to clear away.

Have a care where you hang him.

If you must rest him on the floor for a short time lay him with strings stretched out.

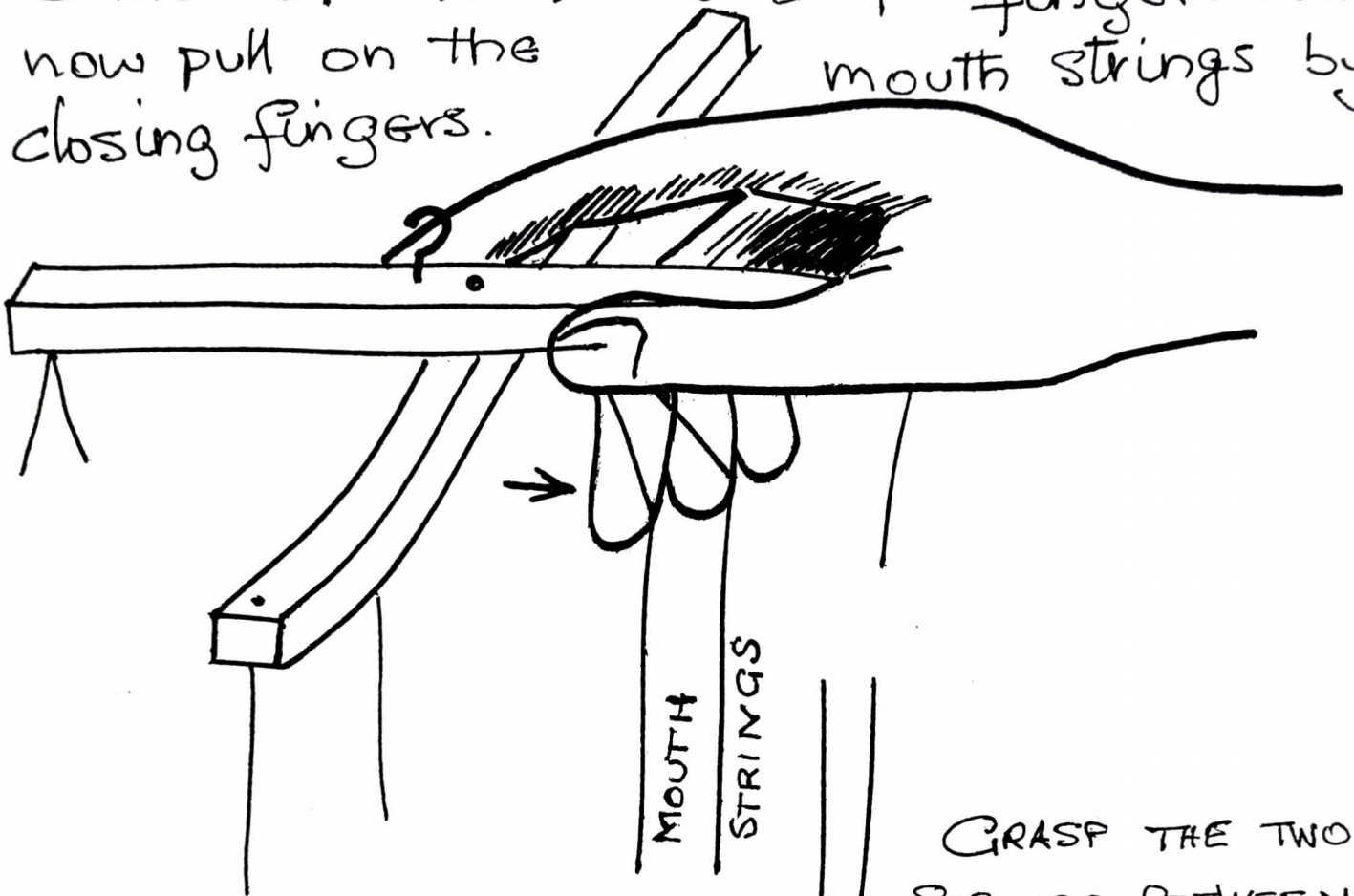


DON'T FORGET TO READ INSTRUCTIONS FIRST.

"How To Hold" Page

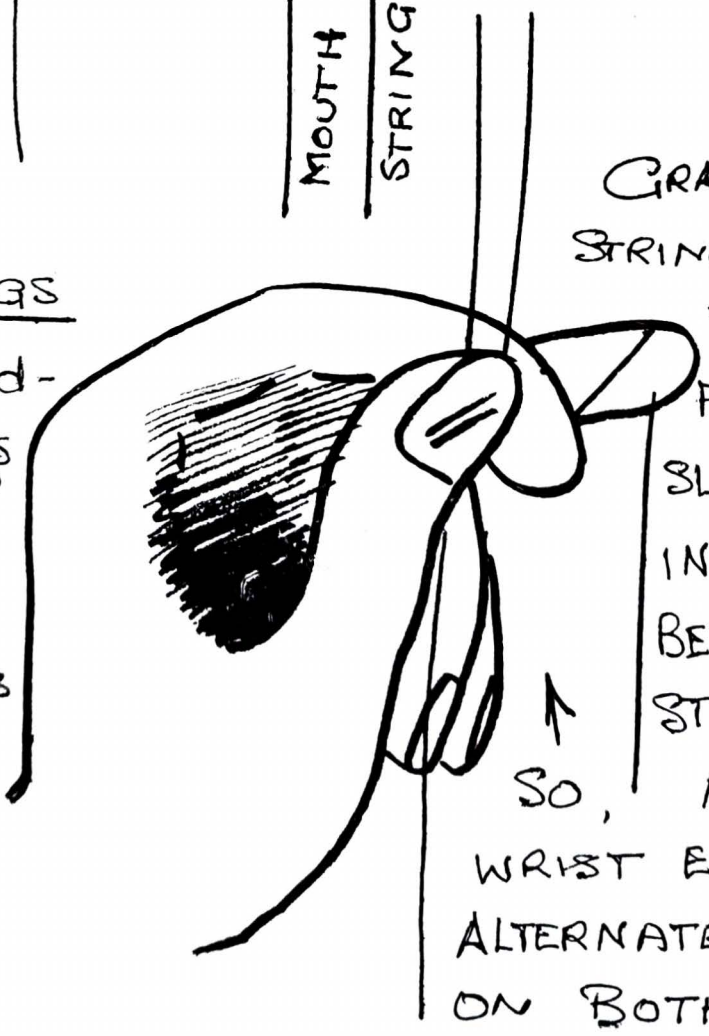
To Operate Mouth

Grip the back bar between forefinger & thumb. The 2nd 3rd & 4th fingers can now pull on the mouth strings by closing fingers.



Hand Strings

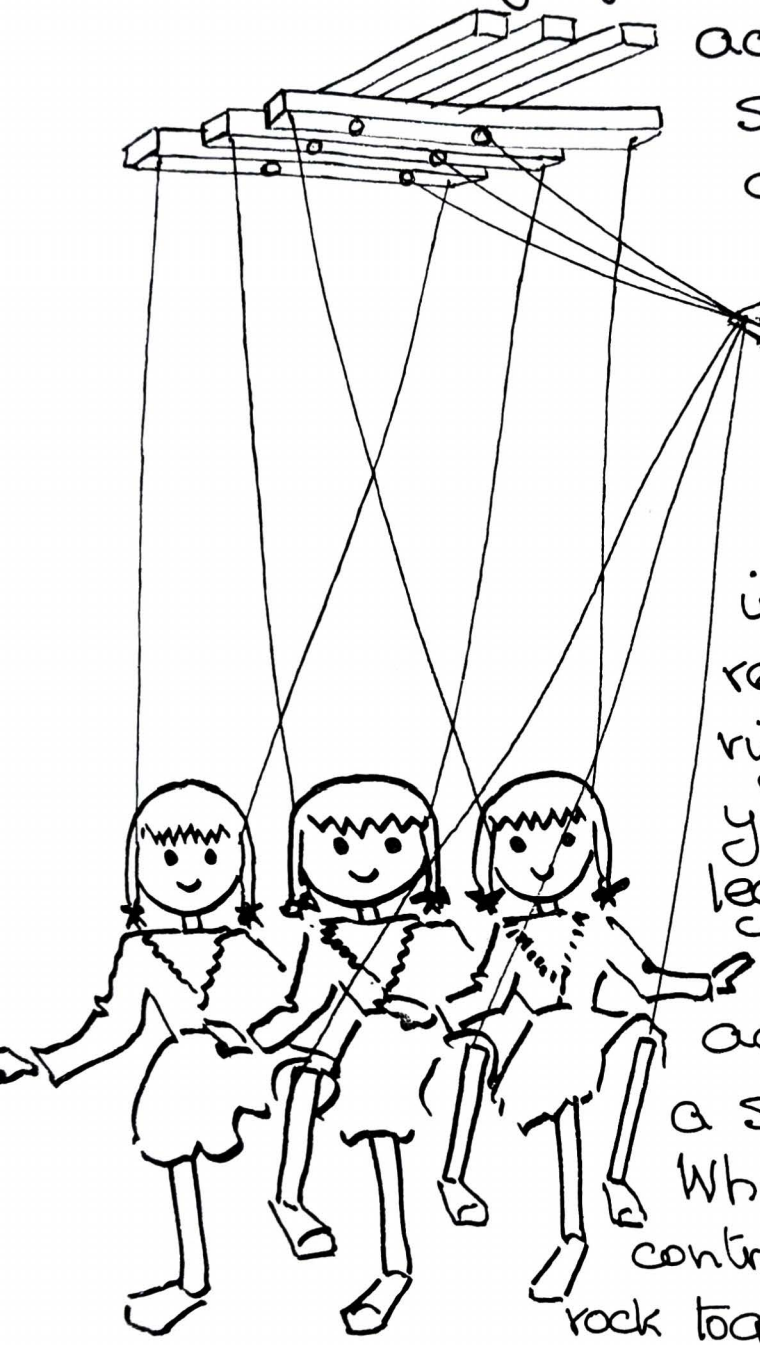
A method of holding hand strings when puppet is holding something - Witches broom - MacBoogles bottle

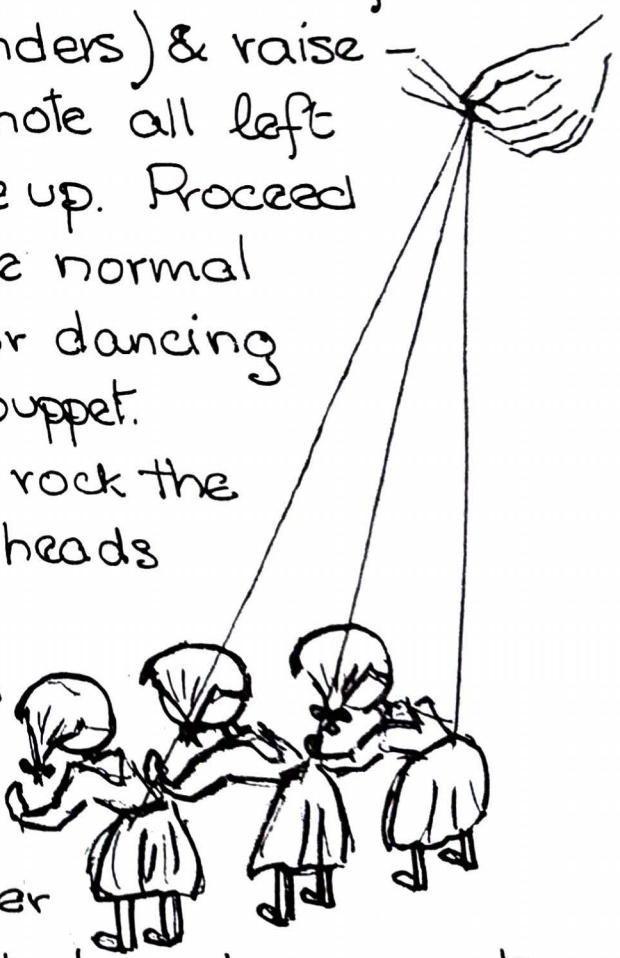


Grasp the two strings between thumb & forefinger, slide remaining fingers between two strings & so, now rotate wrist either way alternately pulling on both strings.

A TRIPLE ACT

Three puppets dancing together in perfect unison makes a very good act. This can easily be accomplished. Take three S.S. puppets, interlock their controls & grip all three back bars as though they were one. With feet on the ground take all left leg strings (that is if you are holding the controls in your right hand — the recommended method for right handers) & raise — you will note all left legs come up. Proceed with the normal action for dancing a single puppet. When you rock the controls all heads rock together.





This is most important when performing your puppets to a singing record. For bowing take all the back strings & lower triple control. This movement helps to separate them from bunching one behind the other.

Letter from Jane Phillips

CARICATURE THEATRE

64 ST. MARYS STREET, CARDIFF

July 6th 1966

Forgive that it's taken a week to set pen to paper but we have been playing "Culhwch and Olwen" at the New Theatre in Cardiff as part of the Young People's Theatre fortnight (programme enclosed!) and also the girls and I have been up to our necks in black velvet, sewing trousers and tops and black velvet hoods for the whole company. We have to try out a five minute "black theatre" scene as part of a television programme on the work of the company. We have chosen a bit of "Pilgrim's Progress" where Christian has to fight a fearful monster Appollyon, and John and the boys meanwhile have been inventing this frightful thing out of foam rubber and jobbalite. It's like a fiend with a dragon's head that snaps its jaws and puffs smoke and takes two people to work it, rather on the Japanese principle, as it is one-third life size and has to be carried around about two feet above ground.

Our puppets seem to get bigger and bigger but this seems to be a general trend judging by the shows we saw in Munich, and is very good on the whole, for the puppets can then play to larger audiences and also play alongside human and masked actors, and if they remain stylised in design themselves they lose nothing by changing size.

We had a marvellous few days in Munich and though I don't agree with Bill Meacock that we gained the best applause we were greeted very warmly and many people liked the show. We ourselves felt years behind the best companies though who played superbly and had beautifully designed, very original puppets and used a lot of black theatre. The best shows we saw were two by the Tandarica theatre (Rumania). Their first play was an adaption of Rudyard Kipling's "How the elephant got his trunk" for children and it had very charming animals and a jungle made out of umbrellas for palm trees and brooms for corn fields. The music was specially written and contained songs for the little elephant and the voices were perfect and fitted all the characters very well. Another interesting thing was that the playboard (the shelf in front of rod and glove puppets which hides the puppeteers) was able to go up and down and sometimes acted as a front curtain while scenery was changed and sometimes went right down to the floor to reveal another level of scenery and again no puppeteers as they were dressed in black against a black background. In the evening the same company performed a very different play for adults, a comedy by Garcia Lorca called "The Trials of Don Christobal". This was a play originally written for puppets and Don Christobal is the Spanish Punch, a great lover and a bully who floors everyone with his great truncheon. The puppets here were life size and humans were also actors in the play. The puppets were as near to cartoons as possible, very like Richard Williams characters on T.V. commercials. (Fig. 1.)

And there were lovely scenes i.e. in bed where you saw a puppet head, human hands and puppet feet which were left behind sticking out of bed when the puppets got up. (Fig. 2) Great fun!

Excuse my awful drawing but it's just to give you an idea. There was a lovely horse too made like this (Fig. 3). A man on all fours holding the head on a stick.

The other company we liked was the Budapest theatre "Allami Babszinhaz" who played two ballets, Bartok's "The Wooden Prince" and Stravinsky's Petrouchka again in black theatre style. The swing is still towards rod puppets though we did see some marionette shows. The Germans are very keen on abstract type marionettes incorporating wheels and mechanical sound effects. They are interesting but it's difficult to fit them into stories. There was one good attempt though by an amateur group of Students who had a permanent theatre in Munich "Spieldose" financed by a gift of money from industry (they wrote and asked help from one of the big fabric manufacturers in Germany) and they did a play they invented themselves about a student (live actor) who wanted to choose a woman and was faced by the nine muses (abstract marionettes) who each paraded their charms and were turned down for different reasons. It was very sophisticated and amusing! This student company got on well with our gang as we were of an age and took us out often to the student quarter to hear jazz and dance. The girls had a gay time!

We had one great advantage at the festival in that we were young. The East European countries, being financed by their governments, tended to send their best and oldest established theatres. In Britain this situation doesn't exist as everyone has to finance themselves so we found ourselves the babies of the party and much spoilt in consequence. Dr. Jan Malik, the Secretary General of UNIMA said that he liked our company for three reasons:— "First that we were young and that we were doing puppets so well, second that we had come to learn and were not like so many who came to the festivals who thought they were perfect, and third because we had brought a story and style of playing which was uniquely from our country and not simply copied the world style which made everyones shows seem the same." Allowing for the politeness and back-slapping which is bound to go on at these International parties. I guess it was very nice to hear such things and now the problem is as he says to graft what we have learnt on to our own style and not just forget everything and copy all that we saw.

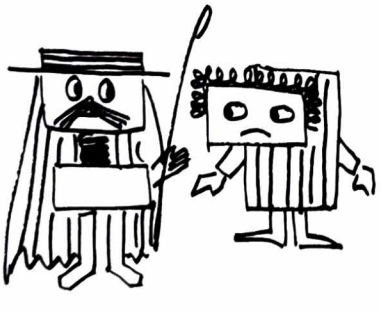


Fig. 1.

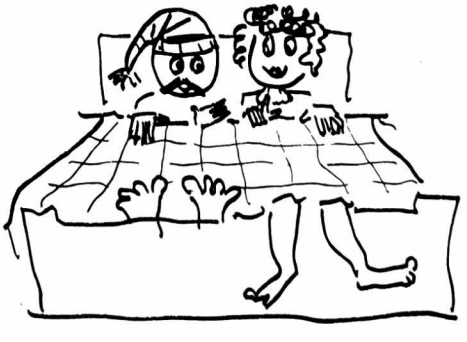


Fig. 2.

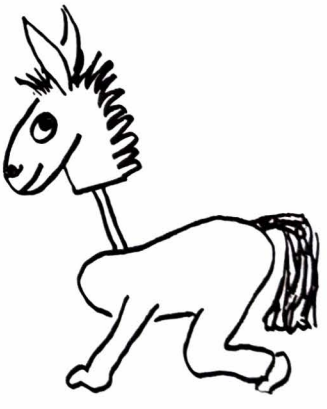
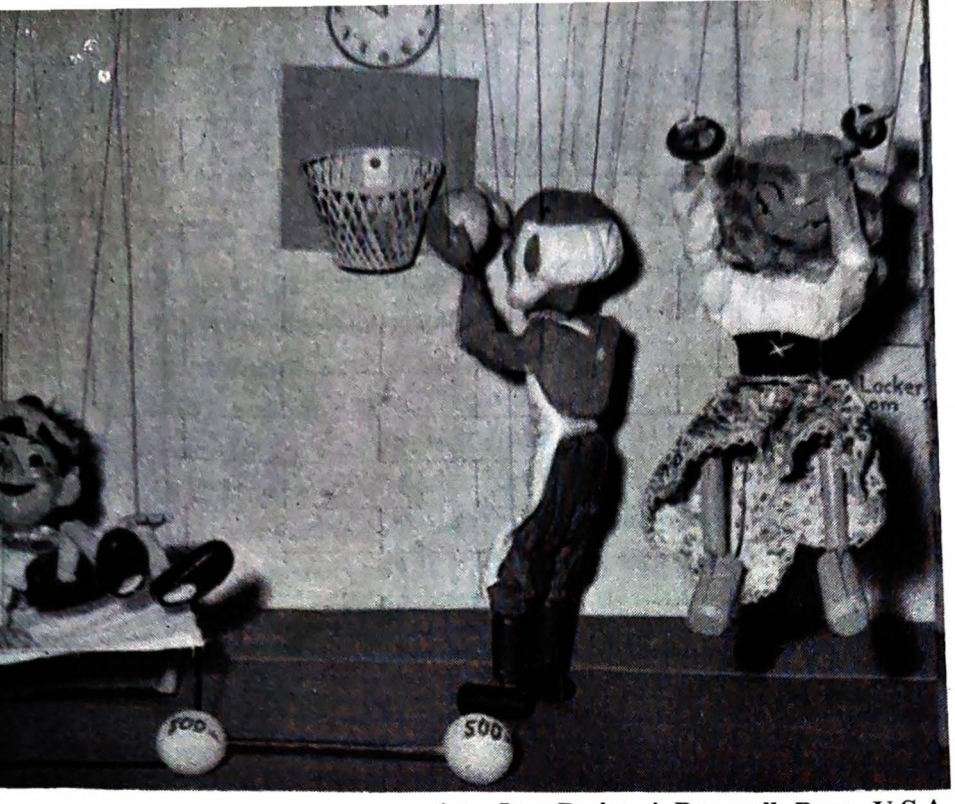


Fig. 3.



1st Jane Pasimeni, Broomall, Penn., U.S.A.

2nd Robert Warans, Slough, Bucks.

Photographic

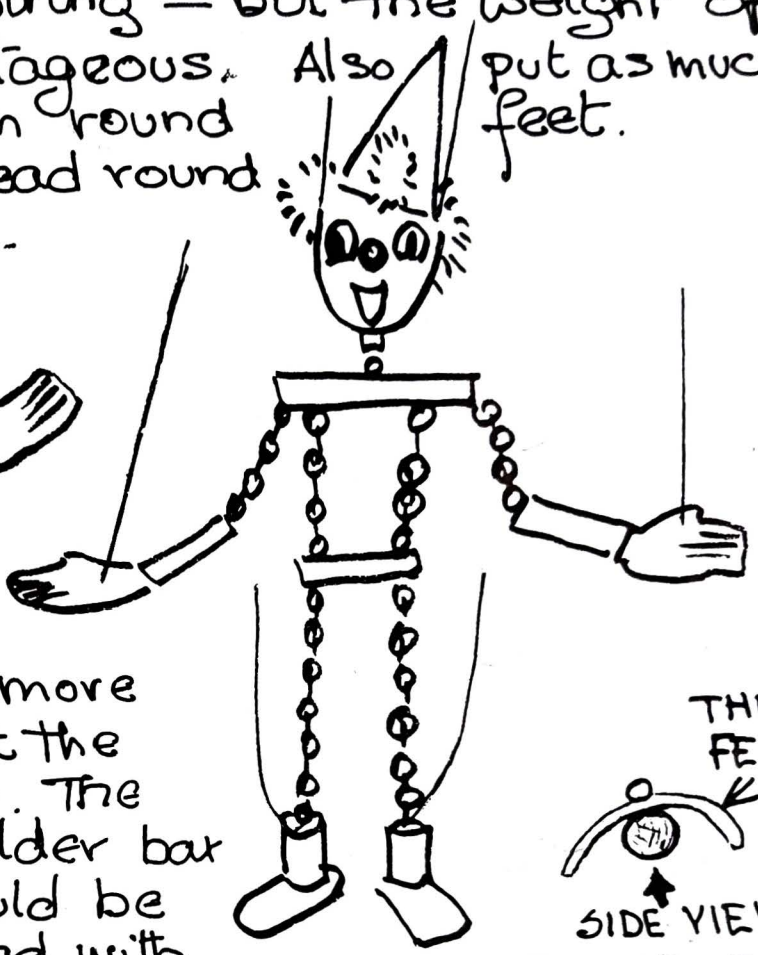
3rd John Batt, Borehamwood, Herts.

Competition

4th Gary Watkinson, Bournemouth, Herts.

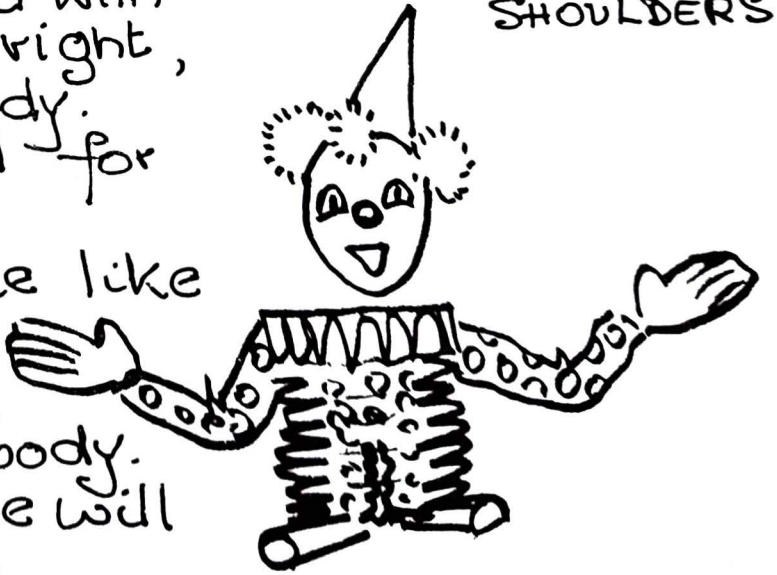
A COLLAPSIBLE CLOWN

Here is an old traditional puppet, that is quite easy to make. It has a solid head hands & feet. Two pieces of wood or dowelling for the body & lower arms & legs. They are all joined together as shown in the illustration by light chain. You could use string — but the weight of the chain is advantageous. Also put as much weight as you can round feet. Wrap lead round ankle.

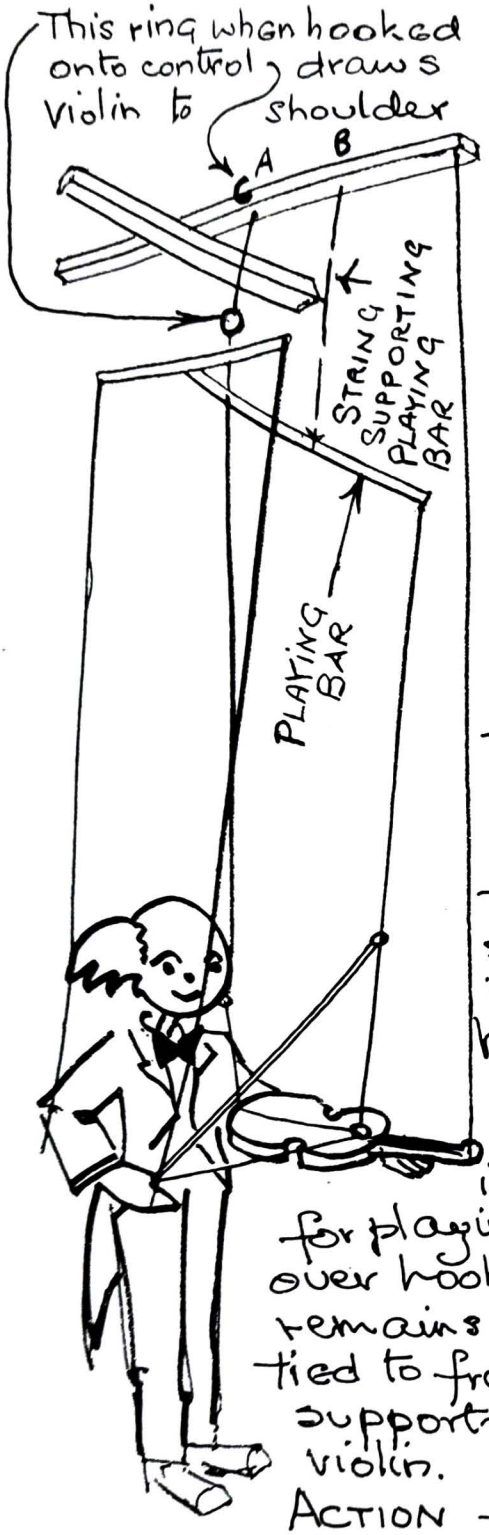


The more weight the better. The shoulder bar should be covered with thick felt, see dia. on right, to give more depth to body. Use soft pliable material for dress.

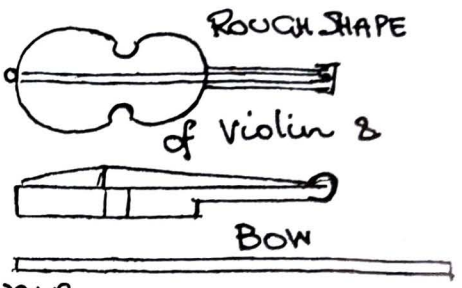
He will walk & dance like any other puppet. If you want a back string attach to lower bar of body. When you lower control he will fold up like a Telescope.



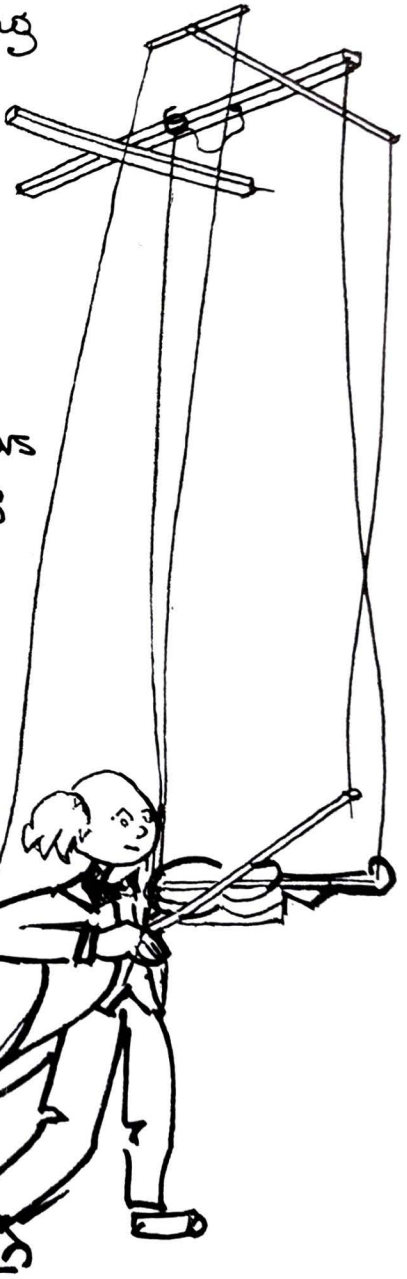
THE VIOLIN PLAYER



Make a T bar (or single bar would do) & attach to front of control at point B by supporting string about 6" long. From one end of bar a string runs through screweye in end of bow. under playing strings of violin (a screweye maybe used at this point & tie to the hand holding bow. An elbow & hand string are attached to other end of bar (or cross piece if T bar is used).



From base of vidin attach string, running through screweye in players cheek (or shoulders if preferred) to a ring hanging 3" or 4" below pount A. When this ring is raised violin is pulled into position for playing & when placed over hook on control it remains in position. String tied to front of control supports top end of violin.



ACTION — raise ring to hook, tilt control up a little to draw violin to position under chin & rock playing bar & twist if you have a T bar to obtain more elbow movement.

The Absent-minded Cat

BY DAVID GETHING, 1 Miserden Road, Cheltenham, Glos. (Age 12.)

Characters: WITCH, ~~CAT~~, OLD MAN, SKELETON, SMALL BOY.

SCENE I.

Scene: Outside the WITCH's cave. A cauldron is on the right and a bench is on the left. THE CAT is on the bench and the WITCH has just finished a spell.

WITCH: **. . . there, now that spell is finished, isn't it puss?**

CAT: **I s'pose so.**

WITCH: **I think it's about time we had a customer who needs a spell, don't you puss?**

CAT: **I s'pose so.**

WITCH: **It's three weeks since we have seen anybody. Wait a minute though . . . I think I can hear someone coming.**

(*An* OLD MAN *enters.*)

OLD MAN: **Oh dear! I'm so old . . . so old . . . can you make a spell, to make me young again?**

WITCH: **Let me see now . . . I think we could do something about that, couldn't we puss?**

CAT: **I s'pose so.**

OLD MAN: **That would be very nice if you really could.**

WITCH: **I'm sure we could, eh puss?**

CAT: **I s'pose so.** (*Jumps off bench and* OLD MAN *sits there.*)

WITCH: **Well then, let's get on with it. First, puss, find me some ants teeth and poppy powder . . .**

CURTAIN.

SCENE II.

Scene: Same as before, half hour later.

WITCH: **. . . there, I hope it works. Come on Old Man, dip your head in the cauldron and drink some.** (*He does so.*) **It may take a little while to take effect.**

OLD MAN: **Thank you very much. I'll go home now and wait for the spell to work. I'll come and pay you later.**

WITCH: **Very well.** (*Exit* OLD MAN.) **It will work, won't it puss? He will come back as a nice young man.**

CAT: **I s'pose so.**

WITCH: **By the way puss, that poppy powder didn't seem the right colour . . .** (SKELETON *enters.*)

SKELETON (*very agitated*): **Help! I saw my reflection in the pond on my way home . . . and I'm a skeleton!**

WITCH: **Oh dear! It went wrong, puss! The Old Man has changed into a Skeleton. You must have given me daffodil powder instead of poppy powder. You're so absent-minded.**

CAT: **I s'pose so.**

SKELETON: **Can't you do anything? I can't walk about like this, I'd scare everyone away.**

WITCH: **Yes, yes, We'll have to mix some more, but with POPPY POWDER THIS TIME, PUSS!**

CAT: **I s'pose so.**

CURTAIN.

SCENE III.

Scene: Same as before, another half hour later.

WITCH: **There, try again Old Man, drink some of this new mixture, and cross your fingers, puss.**

SKELETON: **It's got to work this time.** (*He drinks some.*) **I'm going to the pond to see what happens.** (*Exits.*)

WITCH: **You did give me poppy powder this time, didn't you puss?**

CAT: **Oh yes, plenty.**

WITCH: **I hope you didn't get too much. I feel sorry for that Old Man.** (SMALL BOY *enters.*) **You've done it now, puss.**

BOY: **You stupid Old Witch. Look what's happened. I'm 'o young man, I'm a small boy and all because of you and your stupid cat.**

WITCH: **Come on puss, here we go again. And get it right this time, won't you?**

CAT: **I s'ppose so.**

CURTAIN.

SCENE IV.

Scene: Same as before, half hour later and the BOY is not there.

WITCH: **He drank enough! I hope he comes back as a young man.**

(OLD MAN *enters.*)

OLD MAN: **Now look what's happened — first you turn me into a skeleton, then a small boy and now an old man again. I'm going now in case I end up as a monkey. And you're not getting paid.** (*He exits.*)

WITCH: **That was his fault that time. He drank too much . . . or did he? You didn't put too much powder in did you puss? Mmmm . . . I think we had better make a spell for absent-minded cats!**

CAT: **Oh! Anyone I know?**

CURTAIN.

THE END.

It's an Ostrich's Life

BY MICHAEL KIMBER, 18 Westfield Close, Bath.

Characters: MO AND JO (TWO OSTRICHES), DRAGON (DR), POLICEMAN (P).

SCENE I.

A hut is seen on the left and the rest of the stage is a jungle. MO is in the middle.

MO: **Where can Jo be? JO-o-o-o-o!!**

(*Enter* JO.)

JO: **Did you call, my dear?**

MO: **Of course I did.**

JO: **Well, what do you want?**

MO: **You!**

JO: **I know that but why did you call me?**

MO: **Because I want you.**

JO: **Yes, but what for?**

MO: **I want you to go to Popel Town.**

JO: **Where?**

MO: **POPEL TOWN.**

JO: **I know, is that near Green Field?**

MO: **No! Popel Town is the other way.**

JO: **Oh! Near the Old Oak Inn?**

MO: **Yes, but don't stop there and get drunk.**

JO: **Me?**

MO: **Yes, you!**

JO: **Good-bye.** (JO *exits.*)

MO: **Well, I hope he's back in time for supper. Oh! He doesn't know why I want him to go to Popel Town. JO-o-o-o!!** (*Pause.*) **He's not coming back. Dear me! He'll go to Popel Town for nothing.**

CURTAIN.

SCENE II.

A cave is seen to the left and there is a tree on the right. The cave is black inside. JO is on stage.

JO: **Now then which way do I go now?**

(*Without* JO *seeing, the cave lights up and* THE DRAGON *appears.*)

JO: **Ah! I've got to go past that cave.** (JO *sees* THE DRAGON.) **I thought that cave was empty, but there is a dragon in it. A DRAGON!!**

DR.: **Dinner is served.**

JO: **How nice, I hope you have something nice and tasty.**

DR.: **What like?**

JO: **An Ostrich.**

DR.: **Sounds lovely.**

JO: **Whoops! I'm an Ostrich.**

DR.: **Oh, good, come in my cave and be cooked alive.**

JO: **I'd rather not.**

DR.: **Please.**

JO: **No!**

DR.: **Yes or I'll come and get you.**

JO: **No. I am really all bone and fat.**

DR.: **Good. I like something to bite on.**

JO: **But my bones would split and hurt you.**

DR.: **Then find me something else to eat instead of you.** (DRAGON *exits into the cave.*)

JO: **Perhaps he would eat this tree, I'll cut it down for him.** (*A sawing noise is heard.*) **Phew! This is hard work.** (*He steps aside and the tree falls down in front of the cave's mouth.*)

JO: **Oh look! He cannot get out. Hurrah!**

DR.: **I'll get you for this.**

JO: **No you won't.**

DR.: **Come here you . . .**

JO (*interrupting*): **Good-bye!** (JO *exits past the cave.*)

DR.: **I must be getting old being caught by an ostrich like that.**

CURTAIN.

SCENE III.

Popel Town Square, A POLICEMAN is standing in the middle of the stage.

P.: **Nice and quiet for a change. No noisy people.** (*Enter* JO.)

P.: **Hello! Hello! Hello! And what have we got here may I ask?**

JO: **Me!**

P.: **I know that but who's me?**

JO: **You are a Policeman, aren't you?**

P.: **Yes, but who are you?**

JO: **I'm Jo, of course.**

P.: **Are you? And what are you doing in Popel Town?**

JO: **Whoops! I don't know.**

P.: **Why don't you?**

JO: **Well, "Mo", my wife sent me here to do something but she didn't tell me what.**

P.: **Why didn't she?**

JO: **Because I didn't give her the chance.**

P.: **Well! The only thing you can do, is to go home.**

JO: **Yes, I suppose I had better.**

P.: **Good-bye, Jo!**

JO: **Good-bye!** (*Exit* JO.)

P.: **Oh dear! There are some funny people about these days aren't there?**

CURTAIN.

SCENE IV.

Same as Scene I. MO is on stage.

MO: **Where can Jo be? He's taking his time. I expect he went into the Old Oak Inn on the way home.**

(*Enter* JO.)

JO: **I did not.**

MO: **Well! Why are you so late?**

JO: **Why am I so late? Because I met a dragon on the way.**

MO: **So what?**

JO: **Well! He was going to eat me so I cut down a tree and he could not get out.**

MO: **Out of what?**

JO: **Out of his cave.**

MO: **But there is no dragon anywhere near here. It must be one of your stories.**

JO: **It is not!**

MO: **Anyway did you tell Janet Giraffe about the . . .**

JO (*interrupting*): **No. Because you didn't tell me to do anything.**

MO: **Oh yes! Sorry, dear, I forgot. Come on and have a burnt supper.**

JO: **Burnt?**

MO: **Yes. Because you were so late.**

JO: **Well! It doesn't matter, come along.** (*Exit* MO.) **It's an Ostrich's life isn't it?**

CURTAIN.

THE END.

Note: Scene 2. The Dragon's cave can be represented by a hole cut in a piece of hardboard or plywood, as the DRAGON stays in the cave all the time.

Suggestion for lowering the tree across mouth of cave. A tree shape of hardboard can be fixed loosely to the side of the stage and lowered by a cord at the appropriate time.

Pelpups write

IAN DOCKER—. . . My friend, Andrew Shield and I, perform puppet shows for little children around our area. The other day we sent 10/- to the R.S.P.C.A. We are doing a puppet show for a Brownie Pack and will give the money to the Old People's Welfare.

GARY WATKINSON—Our first show was on Tuesday 21st December 1965 (our first public performance that is). We did it for an Infant's School. We were then asked to do a show for a Young Boys Club Christmas party and for a Sunday School Christmas party. Our next show was for another Infant's School. But this time it was the school's May Fair, at which we made just over £3 for the school. After this show we received a letter from the "Bournemouth Times". We went along to the "Bournemouth Times" and were interviewed, and on June 10th our marionette group appeared in the paper. Through this write-up in the paper we received a letter from the People's Dispensary for Sick Animals and another letter from an Old Age Pensioner's Club. After the O.A.P. show we received a letter saying that they would like to see our show once more. So on the 1st September we gave another show to the O.A.P. (By this time we had our new stage, which is 6 ft. x 3 ft. long) and on the 2nd September we gave a show to an Old Nurses Home. This Christmas we are going to do a show at a Christmas Fair, on the 3rd December, and at a concert at my Parish Church on the 9th and 10th December and on the 19th December we are going to another Infant's School and on the 21st December we are once more going to the O.A.P. We have written three plays, the best of which was "The Blue Rose" and we are now in the middle of "Cinderella". We have twenty-five puppets and call ourselves "The Merry Marionettes".

RICHARD GISHLER, EDMONTON, CANADA—Your puppets are receiving much acclaim in Edmonton for the third year in a row. I have just completed my third season at Storyland Valley Zoo—a beautiful place which has attendances upward of 8,000 a day during the summer months. I am right in there doing my bit to entertain the candy floss and ice-cream-covered children. There is a 200-seat open-air amphitheatre facing my puppet stage, which is designed as a castle. During my three years I have produced and presented six different shows—"The King Who Couldn't Laugh" (original), "Sleeping Beauty", "Rumplestiltskin", "Hansel and Gretel", "Spangle I" (variety, comedy) and "The Dream Witch" (original). All six shows, especially Spangle, have been very well liked.

KEITH ANDERSON, CAPE TOWN, S. AFRICA—It has been a long time since I last wrote to you, however at present I am spending all my time in hospital after a nasty circus trapeze accident, so I have more time than usual for letter writing! . . . I don't expect to be able to work for about nine months as I smashed up myself pretty badly and then certainly I won't be able to return to the circus for quite some time—so I look forward to some good puppeteering.

(*I hope you are well on the road to recovery by now and you have been planning bigger and better things in the puppet field.*)

LENNOX HONYCHURCH, BARBADOS—I am now back at school, but these past holidays I went to England for the first time. We stayed in Chelsea and one day we went to Islington in a bus to see "Briar Rose" at the Little Angel Theatre. I had seen it mentioned in the last magazine and I recommend it.

ROBERT WARANS—Well, since I last wrote to you we have had a great success with our Summer Show, which was called "Lady Penelope Investigates . . . The Haunted Palace", at which nearly 500 people crammed themselves into the church hall to watch. Now we are planning our Christmas show which is the second of "The Lady Penelope Investigates" series, it is to be called "Lady Penelope Investigates . . . The Mystery of Monte Carlo". It will be set in the rich playground of all the millionaires and will take place in the Silver Blades Hotel at which Lady Penelope is staying. Lots of the furniture will be gold and so as to get the right effect we have used spray-on paint.

JANE PASIMENI, BROOMALL, U.S.A.—. . . Since I love athletics I decided to make the subject of my photographic entry a gymnasium scene. All the props and the scenery were handmade by me and I enjoyed every minute of it. This summer my cousin, my friend and I put on a puppet show entitled "Alladin's Wonderful Lamp" for the neighbourhood kids and they enjoyed it as much as we did.

PIERRE BORIG, GENEVA—Pierre asks if he can join our Club although he is no longer a child . . . "my reason is that I am preparing a course of lectures on marionettes throughout the world, with illustrations showing the different marionettes found in those countries that use them as a form of expression. Before preparing this series of lectures I carried out some research at the Municipal Library and the Public University Library, as well as at the Library of Art and Archeology in Geneva, over a period of about four years. I include in this research, apart from show theatrical marionettes, research on marionettes more specifically intended for children's games. I myself own a theatre of glove puppets, which I made, together with the marionettes, the setting and decor, but not the dresses, which were made by my wife. I have been giving shows for children for twelve years and during the last few years for the Infant and Primary Schools of the Canton of Geneva. At the Swiss National Exhibition of 1964 I was able to show once a month in the "Art of Living" sector of the Leisure Section, the construction of marionettes with the help of illustrations, as well as some scenes from the repertoire for adults—a classic marionette play, perhaps, and three extracts from the Ballet of Faust, with Gounod's music.

SUSAN CLEGG—For my Christmas plays I have decided to do "Mr. Kettle", a play I made up myself, and "The Harvest Boy", another that I have made up. I have two puppets and my friend has one. We hope to have a puppet theatre by Christmas but if not I will use my old hardboard stage. In the summer season I did "Once Upon A Time" and "Caterpillar Capers". They were both a success. I use fairy lights and one central light. I find fairy lights have a very good effect for fairy or witch plays, green for witches and pink and white for fairies.

ROGER ARGUILE—On September 3rd, David Donnelly and I took the "Little Folk Theatre" to a Church Garden Fete at Sapcote (Leics.) and performed a successful puppet show. About sixty-five people watched it. We performed the show on an outdoor stage and used a microphone to help us. The show was called "The Unwanted Dragon".

JOHN ROSS— . . . We have had a puppet show at school and we have been rehearsing very hard. The teacher in charge let us have a private puppet room for us only. The shows went off very well, thanks to Pelham Puppets.

SISTER MARY PAULINA MILLER, W. VIRGINIA, U.S.A.—I have been wanting to write to you for some time and tell you about the difficult time I was having trying to get the other Sisters here interested in my puppets, when all of a sudden it mushroomed into a beautiful picture. We had a summer camp project here for about fifty under-privileged children and I was asked to get up a show to entertain them. Well, I was amazed at the response I received from my Sisters when I asked them for help. The show has been given to three big audiences already and several private showings and is scheduled for a few more of each.

JANETTE LAWRENCE, 321 Bramford Road, Ipswich, Suffolk—aged 14, would like to hear from Pelpups in her area with a view to doing plays together. . . . "Could you tell me what colour flesh is used to paint the puppets hands and faces and where you can obtain it because a little of the paint has come off my soldier's nose. Also can you still obtain the rabbit because it is not in your new catalogue?"

(*You can buy small tins of paint in a full range of 6 colours from toyshops which would be very suitable—and you can mix your own colours.*)

PETER GILLIGAN—I am, with my friend, interested in starting a puppet company. We have performed at a few Fetes, Bazaars and children's parties, but with only two of us we have been unable to stage more adventurous performances. Peter would like to hear from other Pelpups in his area, "Claremont", 23 Red Road, Boreham Wood, Herts.

NIGEL SOMMERTON—My new stage, which I have been building is now complete, it is a big improvement on the last one. The proscenium is 4ft. wide by 2ft 6ins. high compared with 3ft. × 2ft. on the old one. The whole theatre measures 9ft. wide × 7ft 6ins. high. It was meant to be 9ft. × 8ft. but I had to cut some off because it would not go in my bedroom.

RAYMOND GROVE—Since I moved down here I have started work at The Congress Theatre in Eastbourne, a magnificent modern building, it has only been open about three years. At the moment we have the Fol-de-Rols for a summer season at the Theatre and I was surprised and delighted to see that for their Finale they have the larger Pelham Puppets. They are in fact all Disney characters and look very good on stage.

FELICITY WALKER—We have read in "Pelpup News" how children have put on plays and charged admission for it. But is this thoroughly legal? Do you have to have a licence of any sort? And who would you have to ask before setting up your theatre? We would be very glad if you would help us.

(*This is always a bit of a problem, particularly as it is probably only on amateur basis. The best advice I can give is to perform in a public hall which has all the necessary entertainment and Performing Rights licences. Most of them are fully covered.*)

ANN BLAKE—I would like to tell you about the show which the Waltham Abbey Puppeteers (that's my two sisters, two friends and myself with my Pelham Puppets and theatre) did recently. We did "The Witch of Gloomy Wood" out of one of the Pelpup magazines, "Daddy Wouldn't Buy me a Bow-Wow", "He Who Eats Cabbage"—a play originally intended for glove puppets, so it had to be adapted and "How Much is That Doggie in the Window". We gave three performances, and collected exactly £1 for the World Wildlife Fund, which we think is jolly good. We have also been asked to repeat the show at a Red Cross concert—fame at last! Next we hope to do a play called "Nuclear Romance" by Eric Bramall. Because of an article some time ago in the magazine, I became a "Friend of the Little Angel Marionette Theatre". Although I haven't been able to go to many performances (I've had to choose between folk singers or Covent Garden and puppets—and folk singers aren't always in Britain), I think it is well worth 5/- a year to be able to know about performances in advance. Ann would like a pen friend in England—39 Sun Street, Waltham Abbey, Essex.

OLWEN EVANS—I have a puppet theatre which is 6ft. high by 3½ft. wide. It has wings 21ins. wide which fold flat against the theatre. It is not yet finished. The curtains (in pink velvet) have to be made. The rest of the theatre will be made to fit in. The stage floor will be like a table which will fit in.

IAN STEWART—I have just finished, with the help of a friend, a production of "The Forest Fairy" from a book by H. W. Whanslaw. We were were very pleased with the performance, especially as it was our first production. In two scenes a pile of twigs had to burst into flame, to do this I made a circle of card with a hole in the middle, the twigs were pieces of paper rolled into sausages and glued on the card. I pushed a bulb in a holder through the hole in the middle of the card and this lit up the twigs.

HELEN BURGESS—Our puppet club, the C.H.P.C., is developing nicely although we have a lot less time now with extra school studies. Our puppets are becoming most ambitious with modelled heads, more complex stringing and upright controls. The latest addition to the club is a Chinaman with elbow strings who bows in a very Oriental way. Although we like to make our own puppets we still use all our Pelham Puppets. We think your animal puppets are excellent, we have the horse and Wuff. I find animal puppets, unless they are dressed and stand upright, very difficult to string successfully. For characters like your Ghosties, witches, skeletons, we found an excellent way of making them look more terrifying, from most good art shops you can buy fluorescent oil pastels made by Margos Ltd. They cost 4/6d. for 9 colours, you just use them in the same way as wax crayons applying them around the eyes. We have two Ghosts, for one we used green and the other red, and for our witch we used orange. They certainly look good and have one advantage over paint, they can be scraped off with a knife. This year all our club members went to Eric Bramall's Harlequin Puppet Theatre and two of the members went backstage. We were surprised at the size of his audience, most of the seats were taken. Also the fact that most of them were middle-aged. We all agreed that the Cabaret was the best part of the show and we are hoping to go there again next summer.

LESLEY MARRIOTT—92 Motspur Park, New Malden, Surrey, would like a pen friend from Austria, aged 9-11, preferably a girl. Hobbies puppetry, reading, pop music, able to write, read and speak English.

NICHOLAS MILLICHAMP—White Lodge, 1 St. Bernards Road, Sutton Coldfield, Warwickshire, would like a pen friend living in the U.S.A. or Canada aged 13-15. Hobbies, cycling, animals, puppets, riding, swimming and fishing.

DIANA MACGILLIVRAY—39 Gowanbrae Drive, Dunfermline, Fife, would like a pen friend in Canada or America, aged 9-10, hobbies swimming, reading and puppets.

J. D. WESTROP—16 Churchill Way, Downham Market, Norfolk, would like a pen friend in Australia, a girl aged 9-10, interested in reading, writing, photography, coins and stamp collecting as well as puppets.

GAY LISTER—748 Rochdale Road, Slattocks, Middleton, Manchester, would like a pen friend, girl or boy, aged 14-16 in either China or Japan, who speaks English. Hobbies ballet, tap and national dancing, embroidering tapestries, puppetry, football, cricket, stamp collecting and enjoys farm work.

JANET BANTOCK—58 Silver Street, Silver End, Witham, Essex, would like a girl pen friend aged 8-13 living in any other country but preferably Holland, interested in reading, sewing, animals, pop records and puppetry.

SARA LEIGH—82 Rodney Crescent, London, W.9., of the Little Met Puppet Club would like to hear from any Pelpups living in her area (St. John's Wood, Maida Vale, Edgware Road) and also would like a pen friend anywhere in the world, speaking French or English, aged 11-13. Hobbies puppetry, riding, reading coin and stamp collecting.

PETER MACK—5 Glaserton Road, Stamford Hill, London, N.16, would like a pen friend in or around the San Fernando Valley, California, where he is going next summer holidays. He would like to hear from a boy aged 11-12, interested in swimming, skin diving, archery, shooting, puppetry. He would also like to hear from Pelpups living in his area.

ANNE RAVENSCROFT—24 The Avenue, Roundhay, Leeds, 8, would like a pen friend living in Gibraltar, New Zealand or Australia, aged 10-12, interested in ballet, reading, playing the 'cello and needlework.

PAULINE WALSH—251 Gladstone Street, Peterborough, would like a pen friend, boy or girl, aged 12-13, from Tunisia, Switzerland, Austria, Thailand, Belgium, or New Zealand. Hobbies pop music, puppetry, sport and all animals.

MARY RAE—15 Sandy Way, Walton-on-Thames, Surrey, would like a girl pen friend aged 11-13 from anywhere in the World, including the British Isles, who can correspond in English.

MARCEL KOWALCZYK—20 Isla Road, Kirriemuir, Angus, Scotland would like a pen friend in Australia, preferably a boy, aged 12-13, interested in stamp collecting, collecting picture postcards and puppets.

MICHAEL DOWNIE—Lyndale, Linsay Street, Kirriemuir, Angus, Scotland would like a pen friend in Switzerland or India, a boy aged 11-13, interested in stamp collecting and puppetry.

PEGGY MCDONALD—17 Albert Street, Shoreham, New York, U.S.A., would like a pen friend from any country in Europe, speaking English, aged 9-11, hobbies reading, puppetry, swimming and skating.

KENNETH ALSTON—11 Moorfield Drive, Ribbleton, Preston, Lancs., would like a French pen friend, a boy aged 12-13 interested in puppetry, pets, philately, table tennis, chess.

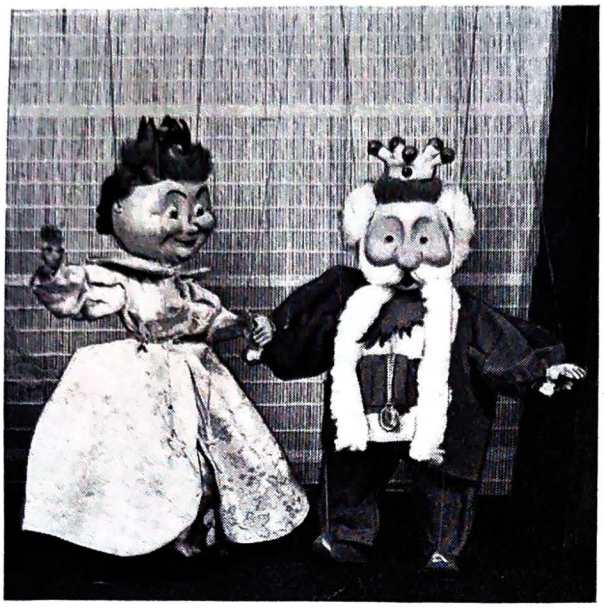
JANICE SKINNER—40 Queens Road, Parkstone, Poole, Dorset, would like a pen friend anywhere in the world, except England, boy or girl, aged 15-16, speaking and writing English. Hobbies swimming, tennis, rounders, bowling, making soft toys and puppetry.

DONALD BINTY—118 Summit Street, Vinland, New Jersey, U.S.A., would like a boy pen friend, aged 10-11, from Alaska, Australia or Germany interested in puppetry, photography, and horses.

DEBBIE FITZ—5812 Rittenhouse Street, Riverdale Heights, Maryland, 20870, U.S.A., would like a pen friend, boy or girl, aged 12-16, from anywhere, but particularly Asian or European nations, interested in cars, puppets and reading.

King Clutterbuck's Cuff-Links

BY DAVID SINCLAIR



(This play can be obtained as a tape recording, cost 12/6d. Time: 9 mins.)

Characters: Queen - Q; King - K; Chancellor - Ch.; Housekeeper - H.

Scene: The Parlour in the Palace.

Q.: **"Oh! dear! You don't mean you have actually LOST**
Your platinum cuff-links so nicely embossed
With the Royal Initials at such great cost! . . .
You CAN'T really mean they are lost!"

K. **"I'm sorry, my dear, but it is painfully clear**
They appear - which is rather absurd as it's quite the wrong word -
To be anywhere other than here!"

Q.: **"Then how do you think you can go into town?**
You're not like a King, you're more like a clown!
And what will you do 'till you find them again?
I don't have to tell you it's perfectly plain
It just wouldn't DO for the King to begin
To roll up his sleeves . . . or resort to a pin!"

K. **"I know, Oh! I KNOW it is perfectly true**
I freely confess for a moment or two
I haven't the faintest idea what to do!"

(*The* LORD CHANCELLOR *enters.*)

"Ah! Chancellor, maybe your excellent brain
Could give us the answer without too much strain. .
Do you think that my cuff-links have gone down the drain?"

Ch.: **"Your cuff-links, your majesty, I take it are lost—**
Forgive me for asking, but what did they cost?"

Q.: **"Good Heavens! dear man, it's not just the COST,**
They came as a gift from my mother last week.
And what she will say if she finds they are lost—
Oh! It makes me feel horribly weak!"

Ch.: **"Forgive me, your majesty, I just want to help;**
I thought if they weren't too expensive, you see,
We might get some more from the coupons on Tea!"

Q.: **"Good man! Do you really believe the King should**
Wear cuff-links that honestly CANNOT be good?"

K.: **"But my dear, it is clear they might perhaps do . . .**
At least, 'till your mother's come back into view!"

Ch.: **"And, your majesty, maybe they're really quite nice . . .**
I once got a wallet by saving on rice . . .
And we must bear in mind, I think you'll agree,
They'd HAVE to be good — it's such terrible tea!"

Q.: **"No! No! It won't do! It's just not the THING!"**

Ch.: **"Then, maybe, the answer will be to use STRING. . .**
For I know a way (It came from the Dean)
To tie a man's cuffs to keep them quite clean —
And make it quite certain they cannot be seen!"

K.: **"What a brain! What a brain! my good chancellor, you**
Shall show us at once just what we should do.
And, maybe you'll think where my cuff-links can be
Before the Queen's Mother comes in for her tea!

(*The* ROYAL HOUSEKEEPER *enterss very upset.*)

H.: **"Oh! your Majesty, what do you think they have done?"**

K.: **"I really don't know but it CAN'T be much fun —**
From the look on your face I'm sure I'd agree
I'm glad what they've done didn't happen to ME!"
And tell us, good soul, what is that in your hand?

H.: **"Oh! your Majesty, PLEASE . . . you don't understand!**

Q.: **"Well, it LOOKS like a bundle of ribbons for sale . . ."**

K.: **"Or the sail of a sailing ship after a gale!"**

H.: **"It's your Majesty's shirt that you haven't much worn**
Just back from the laundry all tattered and torn!"

Q.: **"And what, would you say, are those pieces of tin**
So strangely misshapen and dangling thus . . .?"

K.: **"And flat as a pancake caressed by a bus!"**

H.: **"Oh! your Majesty, sorry I am they're not tin . . .**
They're the links for your cuffs that I must have left in!"

Q.: **"Oh! dear! Oh! dear! what WILL mother say?"**

K.: **"Don't worry, my dear, it's all in a day . . .**
And really, you know, they look rather gay!
In fact, when you think, it's a boon in disguise . . .
Just think what she'd say if I'd thrown them away!"

Ch.: **"And, your Majesty, if I may add a small word**
It's an end to the problem I would have preferred.
For it proves once again it is perfectly clear
No matter how REGAL a thing may appear,
(Though purposely 'price-y' and painfully 'posh')
The proof of it's value comes out in the wash!

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